

CAMERA SCRIPT

BBC - 1

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'DOCTOR WHO'

SERIAL 'S'

EPISODE THREE

'A BATTLE OF WITS'

by

Dennis Spooner

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Vision Mixer .... Dave Hanks  
F.A. .... Trevor Backett

Crew ..... 14

CAMERA REHEARSAL: STUDIO T.C.4: FRIDAY 25th JUNE 1965

Camera rehearsal ..... 10.30 - 1.00 pm (With TK-23)  
LUNCH ..... 1.00 - 2.00 pm  
Camera rehearsal ....(Tea 4.0) . 2.00 - 7.00 pm  
DINNER ..... 7.00 - 8.00 pm  
Line-up ..... 8.30 - 8.30 pm  
RECORD: VT/4T/27956 ..... 8.30 - 9.45 pm  
TRANSMISSION: Saturday, 17th July 1965



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9	8	Int. SAXON HUT	Dr.Who, Edith	Night	1B, C1, 2B	15 - 20
11	8A	Ext. SAXON HUT	Dr.Who, Edith	Night	3C, A2, 4C	21 - 22
13	9	Ext. TUNNEL EXIT	Steven, Vicki	Night	1C, C2	23
16	10	Int. ALCOVE	Eldred, Monk Wulnoth	Night	2C/Cx, B1, 3D/E	24 - 30
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23	12	Int. HALL	Monk	Night	2D, A3	40
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26	13	Int. CORRIDOR	Monk, Dr.Who	Night	3F, 1F, B3	41 - 44
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43	RECORDING BREAK 'C'					
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50	29	Int. TARDIS	Vicki, Steven	a.m.	1K	84
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(ii)



CAST LIST

DR.WHO ..... WILLIAM HARTNELL  
VICKI ..... MAUREEN O'BRIEN  
STEVEN ..... PETER PURVES  
MONK ..... PETER BUTTERWORTH  
WULNOTH ..... MICHAEL MILLER  
ELDRED ..... PETER RUSSELL  
EDITH ..... ALTHEA CHARLTON  
ULF ..... NORMAN HARTLEY  
SVEN ..... DAVID ANDERSON



DW

"DOCTOR WHO"

SERIAL "S"

EPIISODE 3: 'A Battle of Wits'

by

Dennis Spooner

RUN TK-23

FADE UP

TK - 23 (27") TELECINE SEQ. A STANDARD OPENING TITLES S.O.F.

1. 4 A 24° 1. EXT./INT. DUNGEON. NIGHT  
M 2-s VICKI BOOM A1  
STEVEN

2. 3 A 35<sup>0</sup>  
Depressed  
MCS Figure  
on bed.  
Elevate to 2-s. (VICKI MOVES ACROSS  
TO BED)

ON TO PAGE 3

(Slide Next)



On 3: shot 2

(VICKI SHAKES  
BED)

VICKI: Doctor - we're here.  
Wake up Doctor.

Tilt down to  
figure on bed.

(SHE PULLS BACK  
THE COVER TO SEE  
ONLY A PILE OF  
SKINS)

He's gone, Steven. The Doctor's  
gone!

(HOLD FOR S/IMP)

S/IMP: SLIDE A BATTLE OF WITS

FADE SLIDE

S/IMP: SLIDE Written by  
By DENNIS SPOONER

FADE SLIDE

MX to

3.	1	A	35°	2. INT. MONASTERY ALCOVE. NIGHT	/BOOM B1/
			VLS Trio		
			move D.S. to		
			Alcove	(THE MONK LEADS IN WULNOTH WHO IS HALF SUPPORTING ELDRED)	

MONK: Make him comfortable  
here, my son - I shall soon  
return, and tend his  
wounds ...

(2 next)



DW

- 4 -

On 1: shot 3

WULNOTH: Thank you, father ...

Follow MONK  
as he moves  
U.S.

(WULNOTH HELPS  
ELDRED ACROSS  
TO THE BED,  
STARTS TO LOWER  
HIM ONTO IT.

THE MONK, TURNS,  
AND, UNSEEN BY  
ELDRED OR WULNOTH  
HURRIES FROM THE  
ROOM AS FAST AS  
HE CAN)

4.      2      A      35°      3. INT. MONASTERY DUNGEON. NIGHT.      /BOOM A1/

Cloak held  
up to Cam.  
Lowered to  
reveal M 2-s  
VICKI/STEVEN

(MICHAEL AND VICKI  
ARE IN THE SMALL  
DUNGEON.

THEY HAVE EXAMINED  
THE ROOM, CANNOT  
SEE AS YET HOW THE  
DOCTOR MANAGED TO  
GET OUT.

THE ROOM IS VERY  
DIM.

VICKI SIGHS, HOLDS  
UP THE CLOAK SHE  
TOOK FROM THE BED)

Let STEVEN  
X R Keeping 2-s

VICKI: This is definitely  
his cloak. cl.

MICHAEL: Oh, he was in here  
all right, Vicki - but how did  
he get out?

VICKI: The door was locked,  
wasn't it?

(3 next)

- 4 -



5

MICHAEL: Of course it was,  
you saw me open it (THOUGHT)  
And the Monk thought he was  
still here too ...

VICKI: Because the clothes on the bed hadn't been moved?

MICHAEL: Look, it makes sense,  
doesn't it? So what's  
happened to him?

STEVEN: Well?

5. 3 A 16° (TURN) MICHAEL: A secret passage!  
MCS VICKI Oh no ....

VICKI: They always built escape tunnels in monasteries and castles. Always! In case of siege ... or fire ... or something! Well, just don't stand there, help me look!/  
~~~~~

6. 2 A 24<sup>0</sup> (ON MOVE) there, help me look!  
M 2-s. Let  
VICKI go U.S.  
R. Crab R &  
Pan STEVEN to  
wall losing  
VICKI

(MICHAEL SHAKES  
HIS HEAD, BUT  
NONTHELESS, SIGHING  
HE MOVES TO A WALL  
BACK IN THE HOUSE)

(MICHAEL SHAKES  
HIS HEAD, BUT  
NONTHELESS, SIGHING,  
HE MOVES TO A WALL  
TAPS IT UNBELIEVINGLY.

7. 3 A 24°  
MS VICKI  
Tapping wall

VEICKI: Steven, quick! Come  
and look! This stone's loose./

8. 2 2 A 24<sup>0</sup>  
MS STEVEN.  
Crab L panning  
him R to VICKI

(SHE DOES SO,  
AND HE RAPS AGAIN.

VICKI IMMEDIATELY  
STARTS TRYING TO  
PRY THE STONE FREE)

9. 3 A 24° (ON JOINING)  
MS VICKI. Let  
STEVEN join L  
for 2-s - 5 -

- 5 -

(4 next)



DW

- 6 -

On 3: shot 9

VICKI: Hollow! See - what  
did I say!

(VERY QUICKLY SHE  
HAS SUCCESS.

STEVEN pulls  
open door.

THE STONE COMES  
FREE OPENING OUT  
ON A HINGE, THERE  
IS A HANDLE TO PULL  
IT BACK INTO PLACE  
WITH.

THIS WALL IS IN  
THE SHADOWS SO WE  
WERE UNABLE TO SEE  
THE TELL-TALE  
CRACKS AROUND THE  
STONE)

STEVEN: Who's a clever girl.  
then?

(MICHAEL NODS,  
DOES SO.

VICKI CLIMBS  
INTO, AND ALONG  
THE SHORT TUNNEL,  
OUT OF SIGHT)

Let them enter  
Tunnel and push  
door shut

(HE PULLS HIMSELF  
UP, GETS INTO THE  
TUNNEL, AND PULLS  
THE STONE BACK  
INTO PLACE, LEAVING  
THE CELL AS IT WAS  
WHEN THEY FOUND IT)

10. 4 B 35° / 4. INT. MONASTERY CORRIDOR. NIGHT.  
LS CORRIDOR

MONK enters & moves  
D.S. Pull back &  
Pan him R to cell -

(3 next)



On 4: shot 10

(THE MONK COMES  
TEARING DOWN  
THE CORRIDOR AND  
UP TO THE DOOR OF  
THE CELL, WHICH  
HE ENTERS)

(ENTRY)

11. 3 A 35° 5. INT. MONASTERY DUNGEON. NIGHT. BOOM A1  
F/Rod  
MLS MONK  
enters &  
Looks around (THE MONK COMES  
INTO THE ROOM,  
LOOKS AROUND  
WILDLY.
12. 2 A 24° (TURN) IT IS EMPTY.  
MS MONK.  
Pull back &  
depress as he  
looks under bed.  
Elevate as he  
rises and throws  
furs.  
Let him leave  
shot L. IT IS APPARENT  
TO THE MONK THAT  
VICKI AND MICHAEL  
FREED THE DOCTOR,  
AND THAT THEY HAVE  
MADE THEIR ESCAPE  
THROUGH THE  
MONASTERY.
13. 4 A 35° (EXIT) 3 to B  
MS MONK. THE MONK KICKS,  
OR AIMS A PUNCH  
AT THE DOOR IN  
HIS RAGE.  
Pull back as he  
exits &  
examines lock.  
He kicks door. WE HEAR OVER:)

WULNOTH: (SHOUTING. OFF MIKE)  
Father? Father where are you?

Push in on  
MCS MONK

(THE MONK GETS  
HIS TEMPER UNDER  
CONTROL WITH  
SOME EFFORT)



On 4: shot 13

MONK: Coming, my son ....

|     |   |   |                                                                        |                                                                                                   |           |
|-----|---|---|------------------------------------------------------------------------|---------------------------------------------------------------------------------------------------|-----------|
| 14. | 3 | B | 35°                                                                    | 7. INT. TUNNEL. NIGHT.                                                                            | /BOOM B2/ |
|     |   |   | MCS STEVEN                                                             | (MICHAEL AND VICKI<br>ARE RESTING IN<br>THE TUNNEL.                                               |           |
|     |   |   | Crawls into<br>frame. Crab R<br>& round into<br>deep 2-s<br>With VICKI | THEY ARE IN THE<br>SMALL SECTION IN<br>THE DUNGEON SET,<br>FROM THE POINT<br>OF VIEW OF SHOOTING) |           |

VICKI: How long is this?

MICHAEL: It must go for quite  
a way, Vicki - if only to get  
clear of the monastery above ...



DW

- 9 -

On 3: shot 14

VICKI: It's so damp.

Let STEVEN  
leave R.

Hold VICKI

MICHAEL: The quicker we get  
out the better. Come on, we  
could find the Doctor at the  
end of this ...

(MICHAEL STARTS  
TO MOVE ON AGAIN.

WE HOLD ON VICKI)

Let VICKI  
Go R.

VICKI: If I know the Doctor,  
I can't believe it's going to  
be as simple as that!

(SHE STARTS TO  
MOVE ALONG THE  
TUNNEL AFTER  
MICHAEL, WE LET  
THEM GO AS WE:)

MIX to

15. 1 B 35°  
MLS DOCTOR at  
door.  
Pull back &  
depress to  
2-s with EDITH

8. INT. SAXON HUT. NIGHT.

/BOOM C1/

(WE COME UP ON  
DOCTOR WHO, AND  
EDITH BESIDE A  
FIRE OUTSIDE THE  
SAXON HUT.

EDITH IS SEATED,  
RECOVERED FROM  
HER MEETING WITH  
THE VIKINGS.

DOCTOR WHO MOVES  
ROUND HOLDING TWO  
DRINKING VESSELS,  
HAVING GOT DRINKS.

HE HANDS HER ONE  
OF THE VESSELS)

(2B next)

- 9 -



On 1: shot 15

DOCTOR WHO: Yes, well, from what you've said you've certainly saved me a journey ...

EDITH: To meet your friends, you mean?

DOCTOR WHO: Indeed so. I told them quite specifically to wait at the Tar ... well, at a pre-arranged place. I was on the way to assure them that I'd come to no harm, before I made some investigations, shall we say. And now, well, now you tell me they came here and went on to the monastery/...

16.    2    B    16°  
         MCS EDITH

EDITH: I can't see how you missed them/...

17.    1    B    35°  
         A/B 2-s

DOCTOR WHO: Oh, quite simple - I left by a rear entrance. Well, I'll wend my way back ....

Let DR. rise  
Losing EDITH

(DOCTOR WHO  
DRINKS, THEN  
SAYS:)

Lucky I saw your fire smoking as I passed. I seem to be quite a regular visitor./

18.    2    B    16°  
         MCS A/B  
         EDITH

EDITH: If you'd been my only visitor tonight ..... (SUDDEN THOUGHT) Of course, I don't suppose you've heard. My husband and men from the village have gone after the Vikings who/...

19.    1    B    35°  
         MS DR.  
Let him sit  
into 2-s with  
EDITH



On 1: shot 19

20.    2    B    24°  
         MS EDITH  
         Pull back to  
         2-s as DR.  
         rises. Lose  
         EDITH & pan  
         him R to  
         door.

DR.WHO: The Vikings? You saw  
them? You saw their fleet?

EDITH: But this, this couldn't  
have been a fleet. It was only  
a small party - probably landed  
from one ship ...

(ON EXIT)

21.    3    C    35°    8A. EXT. SAXON HUT. NIGHT    /BOOM A2/  
         MS DR. exits.

Pull back as  
EDITH exits &  
joins for  
L 2-s

DR.WHO: Oh - oh I see.

EDITH: You speak of a fleet  
as though you knew it existed ...

(THE DOCTOR'S  
THOUGHTS ARE  
ELSEWHERE)

DR.WHO: What, what's that?  
My dear lady, I've already  
told you that I am a traveller.  
I learnt of many plans in the  
various countries I visited.

EDITH: Plans of a Viking  
Invasion?

Let DR.WHO  
Move D.S. &  
X L. holding  
2-s

DR.WHO: Yes. Yes, I'm afraid  
so ....

EDITH: Is that why Harold  
Godwinson is forming an Army?  
Men have travelled South to  
join it. But I understood he  
feared William of Normandy's  
invasion across the Channel,  
not ...

(4 next)



DW

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On 3: shot 21

(DOCTOR WHO,  
TO HIMSELF,  
AS THOUGH SEEING  
LIGHT:)

DOCTOR WHO: Yes, of course,  
the Monk, and this situation,  
just cannot be coincidence!

EDITH: The Monk? Did you say  
the Monk?

Pan DR.WHO R  
letting EDITH  
follow for 2-s

DOCTOR WHO: (STILL GOING ON)  
I must face him at once. I've  
even less time than I thought.  
What is he up to? Mmm? What  
is he planning.

(DOCTOR WHO  
'COMES ROUND'  
TURNS TO EDITH)

Push in on  
them

My dear, I always seem to be  
leaving here in a hurry, but I  
assure you the matter is of some  
urgency ...

EDITH: Tell me about the  
Vikings ...

DOCTOR WHO: Now, goodbye - I  
must be leaving. You've nothing  
to worry about, the Vikings will  
land South of here, in the  
Humber. And King Harold will  
defeat them/...

22. 4 C 24<sup>0</sup> (TURN)  
L 2-s. Crab  
DR. R into  
MCS R of frame  
EDITH rear L

(HE MOVES AWAY,  
IS WALKING TO-  
WARDS CAMERA.

HE PAUSES IN  
FRONT OF IT,  
RUBS HIS CHIN,  
MUTTERS TO HIMSELF:)

Then a few weeks later he loses  
the Battle of Hastings to William  
the Conqueror. (cont...)

(1C next)

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DW

- 13 -

On 4: shot 22

Lose DR.

Hold on EDITH

DOCTOR WHO: (cont) At least,  
that's what the History Books  
said happened ...

(HE SHAKES HIS  
HEAD, MOVES OUT  
OF FRAME.

WE CLOSE ON A  
PUZZLED EDITH)

MIX to

23. 1 C 35° 9. EXT. FOREST SECTION. NIGHT. BOOM C2

Depressed MS  
Tunnel exit.

STEVEN/VICKI  
crawl out &  
stand up

(WE FEATURE A  
RIDGE OF EARTH  
TWO OR THREE  
FEET HIGH WITH  
A TANGLE OF  
UNDERGROWTH ON  
AND AROUND IT.

AS WE WATCH WE  
SEE SOME OF THE  
BUSHES MOVING,  
THEN PARTING.

MICHAEL COMES INTO  
SHOT CRAWLING OUT  
OF A SMALL TUNNEL,  
RATHER LIKE A  
LARGE RABBIT HOLE,  
IN THE BANK OF  
EARTH.

MICHAEL TURNS,  
SIGNALS BEHIND  
HIM FOR THE UNSEEN  
VICKI TO COME  
ALONG AND JOIN  
HIM.

VICKI DOES SO,  
HELPED BY MICHAEL.

THEY COME OUT INTO  
THE FOREST.  
VICKI STANDS UP,  
LOOKS ROUND)

- 13 -



On 1: shot 23

Pull back as  
they move fwd.  
to get tree  
in f/g R.

' VICKI: (CALLING) Doctor?  
Doctor?

STEVEN: No, you were right,  
Vicki - he wouldn't wait for  
us here ...

(THEY BRUSH  
EARTH FROM  
THEIR CLOTHES)

VICKI: Probably went back to  
the Tardis.

Let VICKI go R.  
Centre on  
STEVEN

STEVEN: Probably. (THEN)

Crab R with  
him past tree  
into M 2-s

There's something very peculiar  
going on, Look. I've got to  
accept something, so I accept  
you've got a time machine,  
right?

VICKI: Hurry! At last!

STEVEN: But the watch, the  
gramophone, the Saxons. They  
don't add up. It's something  
to do with that Monk. I  
think we should take another  
look at the Monastery.

VICKI: The Doctor will want  
to investigate just as much  
as you, probably more... So  
let's try and do it together  
the three of us, eh?

(2 next)

ON TO PAGE 16



JBP

- 16 -

On 1: shot 23

MICHAEL: (RESIGNED) O.K.  
Lead the way ...

Let them go L.

(AS MICHAEL AND  
VICKI MOVE OUT  
OF FRAME:)

24.    2    C    35°    / 10. INT. MONASTERY ALCOVE. NIGHT.

MCS ELDRED  
on bed.

Pull back to  
3-s WULNOTH/  
ELDRED/MONK

(WE COME UP ON  
ELDRED LYING  
FLAT OUT ON THE  
BED.

THE MONK IS  
TENDING HIS  
WOUNDS,

MONK: There. That should do  
very nicely now, just one more  
thing. (TAKES TORCH) May I?

25.    3    D    35°    (ON MOVE)  
ML 3-s

Crab MONK R to  
box. Hold  
WULNOTH L, rear  
& MONK f/g R.

THE MONK NODS,  
SATISFIED, AND  
AS HE MOVES AWAY  
SLIGHTLY WE GO  
WITH HIM TO A  
FIRST AID BOX  
(WITH A RED CROSS  
ON IT) MARKED  
AS SUCH.

HIDING IT FROM  
WULNOTH AND  
ELDRED HE TAKES  
OUT A BOTTLE,  
TIPS OUT A  
COUPLE OF PILLS.

(2 next)

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On 3: shot 25

Crab L as MONK  
move~~x~~ back

THE MONK RETURNS  
TO ELDRED, NOW  
BEING HELPED  
TO A SITTING  
POSITION BY  
WULNOTH)

26.    2    C    35°

M 2-s WULNOTH/  
ELDRED.

THE MONK: Here, take these ...

MONK joins R.

WULNOTH: What are they, Father?

THE MONK: Pencilliherbs ... would  
you take away that sword. I'm  
tending a sick man.

WULNOTH: . I'm sorry, Father ...

HE GIVES WULNOTH  
ELDRED'S SWORD,  
INDICATES FOR HIM  
TO TAKE IT AWAY,  
AS HE DOES SO THE  
MONK LEANS IN TO  
SPEAK TO ELDRED,  
SO WULNOTH CANNOT  
HEAR)

Let WULNOTH  
Go L. & push  
in to C 2-s  
ELDRED/MONK

The Vikings you met, Eldred -  
if they were a scouting party  
when would you expect the rest  
of the ships?

ELDRED: If they ... If they  
were part of a main fleet ...  
two ... or three days, Father ...

Pull back as  
MONK rises &  
moves fwd.  
letting WULNOTH  
re-enter & move  
to ELDRED U.S.R.

MONK: Thank you, my son.  
(THE MONK NODS,  
TURNS AWAY AS  
WULNOTH COMES  
BACK.

Push in to MCS  
MONK f/g L.

WULNOTH MOVES  
ACROSS STARTS  
TO HELP ELDRED  
TO GET UP, BUT  
ELDRED, VERY  
UNSAFE, CANNOT  
WALK.



JBP

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On 2: shot 26

WULNOTH LIES  
HIM DOWN AGAIN.

THE MONK, DURING  
THIS, HAS BEEN  
THINKING, TAPPING  
HIS LIP)

THE MONK: Two or three days ...  
Hmm ... I'm well on schedule ...

WULNOTH moves  
U.S. twds MONK

WULNOTH: I think he should stay  
here, Father ... he's very  
weak.

(THE MONK 'COMES  
ROUND' AWARE HE  
IS BEING SPOKEN  
TO)

THE MONK: Mmm? Oh, weak, yes.  
Well he's lost a lot of blood -  
and then there's the shock.  
I'd like to have given him a  
blood transfusion ...

(THE MONK HAS  
ANSWERED IN  
A DON'T BOTHER  
ME NOW, CAN'T  
YOU SEE I'M  
THINKING WAY.  
HE HAS NOT BEEN  
CAREFUL IN HIS  
ANSWER)

WULNOTH: A blood transf ....

..

27. 3 E 24<sup>0</sup> (TURN)  
C 2-s fav. MONK

(THE MONK SUDDENLY  
REACTS WIDE-EYED,  
REALISES WHAT HE  
IS SAYING, COVERS  
THIS UP WITH A  
GREAT MONK-LIKE  
AFFRONT)

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(2 next)



On 3: shot 27

THE MONK: (cont) ... my son,  
my son, all we can do now is to  
wait ... and pray.

WULNOTH: But, Father ...?

THE MONK: Think only of what I  
say now, my son. Take your  
friend home, and be thankful  
that in these sacred walls ...

WULNOTH: He isn't well enough  
to move - he will have to stay  
here for a day or so ...

28.    2    Cx 24° (TURN)  
         M 2-s MONK/  
         WULNOTH    THE MONK: Stay here?

WULNOTH: Thank you, Father ...  
My wife, Edith, will call  
regularly, and take care of the  
additional work. I shall  
come            when my work allows ...

29.    3    E 16°  
         CS MONK

30.    2    Cx 24°  
         M 2-s A/B    THE MONK: Look here, my son ...

WULNOTH: Yes, father ...?

MONK: Nothing, Nothing.  
(THE MONK IS  
ABOUT TO PROTEST,  
REALISES 'OH,  
WHAT'S THE USE'  
MAKES SOME VAGUE  
HAND MOVEMENTS,  
AND SAYS NOTHING)

...



On 2: shot 30

WULNOTH: Goodnight, Father ...  
and thank you.

Let WULNOTH go      MONK: Thank you!

Hold deep 2-s  
MONK/ELDRÉD      (WULNOTH MOVES  
OUT)

As MONK turns  
back Centre  
on him.

MIX to

|     |   |   |                 |                                                                                                                  |           |
|-----|---|---|-----------------|------------------------------------------------------------------------------------------------------------------|-----------|
| 31. | 4 | E | 35°             | 11. EXT. FOREST . NIGHT                                                                                          | /BOOM A2/ |
|     |   |   | (FRAMED)        |                                                                                                                  |           |
|     |   |   | VLS Forest      | (ULF AND SVEN<br>STAGGER INTO<br>THE CLEARING<br>LOOKING BACK<br>TO MAKE SURE<br>THEY HAVE NOT<br>BEEN FOLLOWED) |           |
|     |   |   | SVEN/ULF enter  |                                                                                                                  |           |
|     |   |   | L & R & Run     |                                                                                                                  |           |
|     |   |   | D.S. exiting L. |                                                                                                                  |           |

CUT TO BLACK

|        |                            |        |
|--------|----------------------------|--------|
| 1 to E | <u>RECORDING BREAK 'A'</u> | A to 3 |
| 3 to F | Set in tree B              | B to 3 |
| 4 to F |                            | C to 3 |

|     |   |   |                  |                                                                      |           |
|-----|---|---|------------------|----------------------------------------------------------------------|-----------|
| 32. | 1 | E | 35°              | 11A. EXT. FOREST. NIGHT                                              | /BOOM C3/ |
|     |   |   | LS Vikings enter |                                                                      |           |
|     |   |   | R. Pan & Crab    |                                                                      |           |
|     |   |   | them past trees  |                                                                      |           |
|     |   |   | to bush area.    | (THEY HAVE NOT<br>BEEN FOLLOWED,<br>AND THEY SINK<br>DOWN EXHAUSTED) |           |
| 33. | 4 | F | 24°(ON SIT)      |                                                                      |           |
|     |   |   | M 2-s ULF/SVEN   |                                                                      |           |

ULF: As soon as it's light,  
every Saxon for miles around  
will be looking for us.

SVEN: We'll rest awhile, then  
travel South ...

Slowly  
Push in

ULF: Why go South?

SVEN: If we put enough distance  
between the Saxons and us - we  
can still complete our task ...

(1 next)



On 4: shot 33

ULF: Sven, we have failed.  
Leave it to Ragnar; let's think  
of our own safety ...

SVEN: We were landed here for  
a reason!

ULF: But what can the two of  
us do now? If we meet the  
Saxons again, they'll kill us  
easily ...

(SVEN IS STARTING  
TO GET ULF'S  
POINT, HE TURNS  
ON HIM) /

34. 1 D 16° (TURN)  
C 2-s

SVEN: (SLOWLY) And what would  
you have us do?

ULF: (TRYING IT ON) We could  
hide ...

(SVEN IS SUDDENLY  
ANGRY, HE MOVES  
TO ULF, GRABS  
HIM, THREATENS  
HIM WITH THE  
SWORD)

SVEN: Coward!

ULF: Go ahead, kill me. Kill  
me! If you don't the Saxons  
will. And you'll be dead too,  
if you don't listen to what  
I say ...

35. 4 F 24° (THROW AWAY)  
M 2-s

(SVEN LOOKS AT  
ULF MOMENTARILY  
THEN 'THROWS'  
HIM AWAY)

Nothing is changed, we can  
rejoin the army once they've  
landed ...

(1 next)



On 4: shot 35

SVEN: Then think what will happen when we come before the King.

Let SVEN rise

Hold on ULF

ULF: We can meet up again when he's already inland ... Say we were attacked and held. If we both tell the same

36. 1 D 24° (ON KICK) story /...  
ML 2-s

SVEN moves  
D.S. into MCS  
f/g L.

(SVEN LOOKS AT  
HIM IN A  
DISGUSTED WAY)

ULF moves up  
behind him.

Don't pretend that it's only me ... I'm saying what we both think. Our Army will land, even if we were all killed back in the forest,

4 FAST to D

(SVEN ACCEPTS  
ALL THIS WITH  
A SIGH, TURNS  
ON ULF)

SVEN: I suppose you've already thought of a hiding place ...?

(ULF SMILES,  
PLEASED THAT  
HE IS RIGHT  
ABOUT SVEN)

37. 4 D 24°  
MC 2-s fav.  
SVEN

ULF: Yes - the monastery. /

SVEN: (DERISIVELY) And ask for what? Sanctuary?

ULF: They can't refuse us ...

38. 1 D 16°  
CS ULF

SVEN: And even if they do, you'd rather do battle with a band of Monks, than the Saxons /...

ULF: They'll hide us!  
(cont ...)



JBP

- 23 -

On 1: shot 38

ULF: (cont) Once inside, we  
can take hostages

39.    4    D    35°  
         2-s

SVEN moves fwd  
into MCS L.  
ULF comes up  
behind.

(SVEN NOLS  
TIREDLY, UNABLE  
TO ARGUE AGAINST  
THE SITUATION)

SVEN: If you thought as much  
of our task as you did of your  
own safety ...

ULF: And yours, Sven.    And  
yours.

Push in to  
CS SVEN

(ULF AND SVEN  
LOOK AT EACH  
OTHER FOR A  
FEW SECONDS,  
THEN ULF,  
SIGNALLING WITH  
HIS HEAD, LEADS  
SVEN OFF)

40.    2    D    35°

Elevated CS  
CHART

Slowly depress  
until final  
framing.

As MONK'S Hand  
enters L Pull  
back to MS MONK  
& CHART

12. INT. MONASTERY HALL. NIGHT.

/BOOM A3/

(WE ARE IN A  
SECTION OF THE  
MONASTERY HALL.

WE COME UP ON  
A LARGE SCHEDULE  
ON THE WALL,

MONK: Sight Vikings.  
That's up to date

(HE MAKES A TICK  
ON THE CHART)

- 23 -

ON TO PAGE 25



JBP

- 25 -

On 2: shot 40

Pan MONK R  
to Sarcophagus  
& push in to  
MS equipment

THE MONK STEPS  
BACK AND LOOKS  
THROUGH HIS  
GLASSES AT THE  
BOARD)

THE MONK: (cont) (READING)  
Light Beacon Fires ... (THEN)  
Yes, I shall have to call on the  
good villagers to help me out  
with that one.

(WE SUDDENLY HEAR  
OFF, A KNOCKING  
AT THE MONASTERY  
FRONT DOOR.

THE MONK REACTS,  
LOOKS ROUND)

On knocking,  
tilt up to  
MS MONK

Oh, no! Not more visitors -  
it's beginning to get so you  
can't call a monastery your  
own.

(THE MONK MOVES  
ACROSS, TAKES  
DOWN THE SCHEDULE -  
IT ROLLS UP -  
COLLECTS THE  
PAPERS FROM THE  
TOP OF THE STONE  
SARCOPHOGUS AND  
APPEARS TO PUSH  
ALL OF THEM INTO  
THE SAROCOPHOGUS.

HE IS ON THE  
OTHER SIDE SO  
WE CANNOT SEE  
AS YET, THE  
OPENING, OR  
CABLE.

THERE IS FURTHER  
KNOCKING ON THE  
FRONT DOOR AS THE  
MONK STRAIGHTENS  
UP)

Yes, all right - all right, I'm  
coming.

Let him go R.

(LET HIM GO RIGHT)

RECORDING ING PAUSE

(3 next)

- 25 -



On 2: shot 40 REC. PAUSE

(MONK MOVE TO CORRIDOR)

41. 3 F 35° 13.INT./EXT MONASTERY CORRIDOR. NIGHT. /BOOM B3/  
 MS DOOR.  
 Pull back slowly (WE COME UP ON  
 MONK enters L. THE INSIDE OF  
 & undoes door. THE FRONT DOOR,  
 HEAR AGAIN THE  
 KNOCKING.
42. 1 F 35° (EXIT) WE CUT TO SHOW  
 MS MONK exits. THE MONK HURRYING  
 Pull back to UP TOWARDS IT,  
 show emptiness PAN WITH HIM AS  
 Let him go in HE ARRIVES THERE,  
 UNBOLTS OR UNLOCKS  
 THE DOOR. HE  
 OPENS IT, OUTSIDE,  
 NOBODY.
43. 3 F 35° (RE-ENTRANCE) THE MONK IS  
 MS MONK re-enters PUZZLED, SIGHS,  
 and shuts door. CLOSES THE DOOR -  
 AS HE STARTS TO  
 FASTEN IT THE  
 KNOCKING REPEATS)  
 Let him go out  
 again.
- THE MONK: (ANNOYED) What is  
 this? What's going on?
44. 1 F 35° (EXIT) (HE UNFASTENS  
 MS MONK. THE DOOR AGAIN,  
 Pull back as OPENS IT, AGAIN  
 he comes fwd NOBODY THERE.  
 with wall on L.  
 DR. comes into  
 2-s  
 THE MONK ADVANCES  
 OUT TO TAKE A  
 LOOK, AND, AS HE  
 DOES SO WE SEE  
 THE DOCTOR'S STICK  
 COME UP FROM ROUND  
 THE OUTSIDE OF  
 THE DOOR AND PLANT  
 ITSELF IN THE  
 MIDDLE OF THE  
 MONK'S BACK. (THE  
 STICK IS A BRANCH  
 OBTAINED BY DOCTOR  
 FOR THIS PURPOSE)

(3 next)



On 1: shot 44

(THE MONK SLOWLY  
RAISES HIS HANDS  
ABOVE HIS HEAD  
AND HE AND THE  
DOCTOR BEHIND  
HIM GO THROUGH  
INTO THE CORRIDOR)

(ON ENTRANCE)

13A. INT. CORRIDOR. NIGHT

45. 3 F 35° / 3F/Rod/  
M 2-s MONK/DR.  
enter.

(THE DOCTOR  
BOLTS THE  
DOOR)

Pull back to  
ML 2-s as DR.  
shuts door.  
Let them go L.

DOCTOR WHO: I have a Winchester  
'73 resting against your spinal  
cord .... Proceed.

46. 2 E 35°  
MLS MONK/DR.  
enter into M 2-s MONK: I thought I'd seen the  
last of you, Doctor ....

DOCTOR: Did you now. Well, I'm  
a very curious fellow. There's  
some questions I want answering  
and answering now! Lead on!!

RECORDING PAUSE

3 to G

14. EXT. FOREST. NIGHT

47. 3 G 24° / BOOM C4/  
Depressed MLS  
Cliffs.  
VICKI/STEVEN  
appear & move  
fwd.

ON TO PAGE 29



AM

- 29 -

On 3: shot 47

(WE FEATURE A  
PART OF THE  
FOREST SECTION  
SUPPOSEDLY  
SITUATED AT THE  
TOP OF THE CLIFFS.

NIGHT, THE ONLY  
WAY OF COMPLETELY  
ESTABLISHING THIS  
IS BY THE LOUD  
NOISE OF THE  
RAGING SEA BELOW.

WE HOLD, AND  
SEE MICHAEL AND  
VICKI MOVE INTO  
VIEW, UP TO  
CAMERA.

THEY LIE ON THE  
GROUND, AND LOOK  
OVER, AND DOWN,  
TO THE SEA.

THEY TALK IN  
LOUDER TONES OVER  
THE SURF NOISE  
FROM BELOW)

Push in  
On them

VICKI: It was somewhere  
~~about~~ here.

MICHAEL: I can't tell for certain.  
- but it looks an easy way  
down ...

(THEY BOTH  
SQUINT  
AS THEY ACCUSTOM  
TO THE LIGHT,  
VICKI GETS A  
LOOK OF HORROR)

VICKI: Steven,, the tide!  
The tide's come in!

MICHAEL: It usually does ...

VICKI: But the Tardis was down  
there! (cont ...)

(4 next)

- 29 -



AM

- 30 -

On 3: shot 47

(MICHAEL REALISES,  
REACTS)

VICKI: (cont) The tide!  
nobody thought of that did they?

MICHAEL: It's a bit late to think  
of it now ..

VICKI: I know that, but what  
are we going to do?

MICHAEL: If The Doctor  
came back - he  
wouldn't have left it on the  
beach. /

48. 4 G 16°  
MS VICKI

VICKI: The only way to move it,  
would be to dematerialise.

MICHAEL: So?

VICKI: Then, he wouldn't be able to  
return again; that can't be it -  
it can't be!

(no 49/50)

51. 3 G 16°  
A/B STEVEN

MICHAEL: Well, sitting here's  
not going to do any good - we  
might as well get back to the  
monastery.

VICKI: The monastery - huh,  
what's the point of that now?

(4 next)

- 30 -



AM

- 31 -

On 3: shot 51

MICHAEL: At least we'd be doing something positive - whatever's happened - it has happened. There's no sense moping /...

52. 4 G 24°  
M 2-s fav.  
VICKI

Elevate as  
STEVEN rises &  
crab him R to  
bushes

VICKI: I'm not moping! It's just that ... oh, if only you knew what the Tardis meant!

MICHAEL: Come on, Vicki ...

(MICHAEL GOES TO  
GET UP, SEES  
SOMETHING IN THE  
BUSHES TO HIS  
LEFT AS HE DOES  
SO)

What's this?

53. 3 G 24°  
MS VICKI

Elevate as she  
rises & crab her  
to M 2-s with  
STEVEN & GUN

(STEVEN STARTS  
PULLING THE  
BUSHES APART)

(VICKI STILL  
THINKING OF  
THE MISSING  
TARDIS)

STEVEN: (OOV) Vicki, take a look at this ....

VICKI: What? .....

STEVEN: Just come and look!!

(  
- 31 -



On 3: shot 53

(STEVEN HAS  
UNCOVERED A  
BAZOOKA)

STEVEN: Well, what do you make  
of that?

VICKI: It's a gun of some sort.

(STEVEN LOOKS  
ALONG THE  
SIGHTS)

STEVEN: Trained out to sea -  
hidden by the bushes. In Saxon  
times, they used swords and bows  
and arrows - Not things like  
this!

VICKI: Yew, you're right.

Elevate as  
they rise

STEVEN: It's that monk again -  
it must be!

VICKI: But why? And why here?

STEVEN: Exactly! Still say  
there's no point going to the  
monastery?

As they go  
depress to  
MS BAZOOKA

(VICKI TURNS  
QUICKLY AND  
NODS, AND GOES  
AFTER STEVEN)

54.    2    F    35°    15. INT. MONASTERY HALL    /BOOM A5/  
         ML 2-s MONK/DR.  
         appear through  
         arch.

(1 next)



AM

- 33 -

On 2: shot 54

15. INT. MONASTERY HALL. NIGHT.

(WE COME UP  
IN A SECTION  
OF THE HALL,  
SUPPOSEDLY  
ANOTHER PART  
OF THE MONASTERY.

AFTER A FEW  
SECONDS THE MONK  
MOVES INTO FRAME,  
FOLLOWED BY THE  
DOCTOR STILL  
HOLDING THE STICK.

THE MONK REACTS,  
AS THOUGH HAVING  
A PRIVATE JOKE,  
GOES TO MOVE ON.

THE DOCTOR STOPS  
HIM WITH:)

DOCTOR WHO: All right, all  
right, this is far enough. I'm  
sure we've already walked through  
this place twice-- it's no use  
you playing for time, I want some  
answers.

(THE MONK SHRUGS,  
SEES THE DOCTOR  
IS ONLY HOLDING  
HIS STICK, REACTS./

55. 1 G 35° (SPIN ROUND)  
M 2-s fav. MONK

THE DOCTOR  
BRANDISHES IT  
THREATENINGLY)

No, and I wouldn't do that -  
this may not be a gun, but it  
could still do you considerable  
harm ...

MONK: Oh, dear. A man of violence.  
I would never have thought it.

56. 2 F 16°  
MS DOCTOR

- 33 -

(1 next)



AM

- 34 -

On 2: shot 56

(THE MONK RELAXES)

DOCTOR WHO: (cont) Never mind  
all that. What are you  
doing here - what are you planning?  
Mmm?

57. 1 G 35°  
M 2-s fav.  
MONK

(THERE IS A  
KNOCKING ON  
THE FRONT  
DOOR, HEARD  
OFF.

KNOCK

THE MONK REACTS,  
RELIEVED)

THE MONK: Somebody at the front  
door - I'll go and see who it is  
...

(THE MONK MOVES  
TO GO OUT, THE  
DOCTOR BARS THE  
WAY WITH HIS  
STICK)

DOCTOR WHO: Oh, no you don't -  
that can wait ...

THE MONK: If they don't get an  
answer they'll be very suspicious  
...

58. 2 F 16°  
MS DOCTOR A/B

(THE DOCTOR THINKS  
ON THIS, NODS  
AGREEMENT)

DOCTOR WHO: Very well, I'll  
open the door, but we'll go  
together where I can keep an  
eye on you.

59. 1 G 35°  
A/B M 2-s  
fav. MONK

(2 next)

- 34 -



AM

- 35 -

On 1: shot 59

THE MONK: You - open the door?  
Oh no, that wouldn't be a very  
good idea at all ...

DOCTOR WHO: Why not?

THE MONK: (SLYLY) Because,  
well, you're not wearing the  
right clothes/...

60. 2 F 24°  
M 2-s fav.Dr.

Push in to  
MS DOCTOR

(WE HEAR MORE  
KNOCKING ON THE  
FRONT DOOR)

1 FAST to H  
3 in FAST

DOCTOR WHO: I see.

First, you want to open  
the door, and no doubt give your-  
self a chance of reversing our  
positions with the help of who-  
ever it is. secondly, you  
want to get me into a Monk's  
habit, in the hope that the caller  
will recognise me as an impostor/

61. 3 H 24°  
M 2-s fav.MONK

THE MONK: Dear me, dear me -  
such an untrusting nature you  
have my son.

DOCTOR WHO: Yes, and you can  
drop the Monk's act ...

THE MONK: But I was trying to  
help! Almost certainly it is  
a passing traveller seeking  
shelter - who else could it be?  
Remember this is a monastery -  
a place of refuge - a sanctuary.

62. 2 F 16°  
CS DOCTOR

DOCTOR WHO: (NODDING) Very  
well, if you've got another  
habit of your order./

63. 3 H 24°  
M 2-s A/B  
fav.MONK

- 35 -

(1 next)



AM

- 36 -

On 3: shot 63

THE MONK: Of course, but of course ...

Let them go  
out R.

DOCTOR: And no more monkery.

64. 1 H 24° 16. INT. MONASTERY CORRIDOR.  
MS DOOR NIGHT. /BOOM B3/

CUT TO BLACK

(WE FEATURE THE  
REVERSE SIDE OF  
THE FRONT DOOR,  
HEAR THE KNOCKING.)

---

|        |                            |        |
|--------|----------------------------|--------|
| 1 to D | <u>RECORDING BREAK 'B'</u> | A to 6 |
| 2 to G |                            | B to 5 |
| 3 to A | DR.WHO change into habit   | C to 2 |
| 4 to B |                            |        |

---

65. 2 G 35° 16A. INTO CORRIDOR. NIGHT  
MS Corridor /F.ROD/

DR./MONK appear

Pull back with  
them & take them  
to door R.

(DR.WHO NOW  
WEARING A HABIT)

WHEN THEY GET  
TO THE FRONT  
DOOR DOCTOR WHO  
INDICATES FOR  
THE MONK TO HIDE  
BEHIND THE DOOR  
AS THE DOCTOR  
IS GOING TO OPEN  
IT)

DOCTOR WHO: Now you stay there,  
out of sight - and not a sound ...

MONK: It suits you, you know.

(Pause next  
then 4B)

- 36 -



AM

- 37 -

On 2: shot 65

As SVEN enters  
tighten shot

Let DR./SVEN  
leave shot &  
ULF enter  
shutting door.

Let ULF go L.

Push in on  
empty  
door space.

(THE MONK NODS,  
AND DOCTOR WHO  
OPENS THE DOOR,  
HIDING THE MONK  
WITH IT AS HE  
DOES SO.

ULF AND SVEN  
THE TWO VIKINGS  
MOVE IN IMMEDIATELY  
ON THE DOCTOR, ULF  
WITH A SWORD, WHICH  
HE HOLDS AT THE  
DOCTOR'S THROAT  
THREATENING HIM  
WITH SILENCE ON  
THE PAIN OF DEATH.

SVEN: Not a sound.

DOCTOR: What do you think you're  
doing?

ULF PUSHES THE  
DOCTOR FORWARD,  
AND SVEN CLOSES  
THE DOOR. THE  
MONK HAS GONE.

RECORDING PAUSE

2 to H

(DR. AND VIKINGS MOVE TO  
CELL CORRIDOR POSITION)

66. 4 3 35° 16B. INT. MONASTERY CORRIDOR. NIGHT BOOM 16  
LS Corridor.

DR./SVEN/ULF  
enter.

Pull back & pan  
them R to cell  
doors.

(MIX TO ANOTHER  
SECTION OF  
CORRIDOR.

DOCTOR WHO IS  
PUSHED ALONG THE  
CORRIDOR BY ULF  
AND SVEN, TOWARDS  
THE DOOR OF THE  
DUNGEON)

- 37 -

(3 next)



AM

- 38 -

On 4: shot 66

Push in  
on 3-s

DOCTOR WHO: This is no way to  
treat a man of my position!

SVEN: Silence you old fool.

(SVEN HAS MOVED  
TO LOOK IN THE  
DUNGEON DOOR.

HE CALLS TO  
ULF)

ULF: This will do ...

(ULF PUSHES THE  
DOCTOR INTO THE  
CELL, PULLS THE  
CELL DOOR CLOSED)

Let DR. go  
and hold 2-s

ULF: There's no key.  
: Guard him, I'll give our  
terms to the rest of the Monks.  
Hide us, or he dies.....

(SVEN NODS AND  
AS ULF MOVES  
OFF STANDS BESIDE  
THE DOOR AND  
DRAWS HIS SWORD)

Let ULF go

and Centre on  
SVEN

67. 3 A 24<sup>0</sup> 17. INT. MONASTERY DUNGEON.  
MS Cell door. NIGHT. /BOOM C5/

DR. enters R.  
and listens.

Pan him R &  
crab L as he  
moves R to wall.

(THE DOCTOR IN  
THE DUNGEON,  
LOOKS AROUND,  
CATCHES SIGHT  
OF THE CONCEALED  
TUNNEL ENTRANCE,

- 38 -

(4 next)



AM

- 39 -

On 3: shot 67

68.    4    A    35°  
         MS SVEN

He opens  
peephole

Push in to see  
DOCTOR through  
bars.

69.    3    A    35° (ON MOVE)  
         MS DOCTOR(Crabbed L.)

He moves D.S. to  
bed.

Crab R to bring  
him into 2-s  
with SVEN at  
peephole.

As peephole is  
shut, push in  
on DOCTOR sitting  
on bed.

70.    2    H    35°    19.    INT.    MONASTERY HALLWAY.    /F.Rod/  
         BCU SVEN    NIGHT.

blackening out  
lens with face.

He moves away  
U.S.

Push in with him  
in MS until MONK  
knocks him out.

Push in on MS  
Rope in hands.

(ULF, WITH DRAWN  
SWORD, COMES  
CAUTIOUSLY INTO  
THE MONASTERY  
HALLWAY, LOOKING  
FOR SOME OF THE  
OTHER MONKS.

HE MOVES IN,  
STANDS THERE,  
LOOKS BOTH WAYS.

BEHIND HIM, THE  
MONK COMES INTO  
FRAME HOLDING A  
LARGE BAR OF TIMBER  
OR THE LIKE.

(1 next)

- 39 -



AM

- 40 -

On 2: shot 70

HE PUTS IT  
BETWEEN HIS  
KNEES, SPITS  
ON HIS HANDS,  
RUBS THEM, TAKES  
THE BAR, AND  
CLOBBERS ULF ON  
THE BACK OF THE  
NECK.

THE MONK

PRODUCES A COIL  
OF ROPE FROM HIS  
HABIT,

(TIME LAPSE)

MIX to

71. 1 D 35° 20. EXT. FOREST SECTION. MORNING.  
LS Forest(FRAMED) /BOOM C2/

VICKI/STEVEN  
enter R.

(IT IS JUST  
STARTING TO  
GET LIGHT.

Grab them past  
f/g tree and  
push in on them  
at Tunnel  
entrance

WE COME UP ON  
THE TUNNEL  
ENTRANCE IN  
THE FOREST

VICKI: It all looks different in  
daytime.

2 to J  
FAST

STEVEN: Ah ... her it it.

VICKI: Do we really have to  
crawl down that tunnel again?

- 40 -

ON TO PAGE 42

(4 next)



On 1: shot 71

STEVEN: We can hardly go and  
knock at the front door can we?

VICKI: I suppose not ...

STEVEN: Come on, then.

(STEVEN STARTS  
TO GO IN.  
VICKI FOLLOWS)

72.    4    A    35°    22. INT. MONASTERY CORRIDOR. MORNING    /BOOM A6/  
         Low angle  
         MS SVEN  
  
         He wakes    (SVEN IS AGAINST  
                       THE WALL, DOZING)  
  
         Rises, looks    SECONDS AFTER WE  
         through       GO IN, HE  
         peephole, and   COMES ROUND,  
         opens door.    SHAKES HIS HEAD,  
                       OPENS PEEPHOLE  
                       TO CELL DOOR.  
  
                       SEES TUNNEL  
                       REVEALED AND  
                       OPENS DOOR.)

(ON ENTRANCE)

73.    2    J    24°    23. INT. MONASTERY DUNGEON. MORNING    /BOOM B5/  
         MS SVEN.  
  
         Pan him R  
         to tunnel

74.    3    J    35°  
         MCS SVEN  
  
         Pull back to    - 42 -  
         see tunnel

(2 next)



On 3: shot 74

75.    2    J    24°  
           MLS Cell door.  
           Swings revealing  
           DOCTOR.

Pan him R and  
 crab L taking  
 him to SVEN

DOCTOR hits  
 SVEN.

Let DOCTOR  
 go L.

AS SVEN BENDS TO  
 LOOK INTO THE  
 TUNNEL DOCTOR WHO,  
 WITH A BAR OR SOME-  
 THING FROM THE BED,  
 HITS HARD AT SVEN,  
 WHO COLLAPSES AT HIS  
 FEET.

THE DOCTOR LOOKS  
 DOWN)

DOCTOR WHO:    And about time,  
 too, I thought you were never  
 coming in ...

CUT TO BLACK

3 to C  
 4 to H

RECORDING BREAK 'C'

A to 2

76.    3    C    35°    /    24.    EXT.    SAXON HUT.    MORNING.    / BOOM A2  
           IS Hut with  
           roof f/g L.  
           MONK appears  
           Crab R and pan  
           him L to door.

(EARLY MORNING OUT-  
 SIDE THE SAXON HUT.

WULNOTH AND EDITH  
 HAVE NOT YET RISEN.

SOON AFTER WE GO  
 IN, WE SEE THE MONK  
 ARRIVE, LOOK ROUND,  
 GO UP TO THE HUT,  
 CALLING:)

THE MONK:    Wulnoth - Wulnoth,  
 are you there?



SBP

- 44 -

On 3: shot 76

EDITH enters  
for 2-s

(THERE IS A FEW  
SECONDS PAUSE,  
THEN EDITH LOOKS  
OUT)

EDITH: What is it, what ... ?  
Oh, it's you, Father ...

THE MONK: I'm sorry to be such  
an early caller, but I must speak  
to your husband ...

WULNOTH enters  
for 3-s

(WULNOTH APPEARS,  
COMES OUT AS THE  
MONK FINISHES HIS  
SENTENCE.

EDITH LISTENS FROM  
WHERE SHE IS, GETS  
UP AND COMES OUT  
DURING THE ENSUING  
DIALOGUE)

Push in on  
3-s

WULNOTH: There's nothing wrong  
with Eldred?

THE MONK: Oh, no, no - he's  
splendid. No, Wulnoth I require  
your help, and the men of the  
village.

77. 4 H 35° (BREAK)  
3-s MONK comes  
fwd.

WULNOTH: (NODDING) We'll help  
if we can Father.

Hold EDITH/  
WULNOTH rear

THE MONK: Oh, you can - most  
certainly you can!

(WULNOTH HAS COME  
OUT 'WASHED' THROWING  
WATER OVER HIS FACE  
FROM A WATER CONTAINER  
OUTSIDE)

I was going to ask you later today,  
but it would appear that I shall  
be very, er, busy up at the  
monastery.

(3 next)

- 44 -



SBP

- 45 -

On 4: shot 77

WULNOTH: What do you want us  
to do?

THE MONK: Prepare Beacon fires  
along the cliff top./

78.    3    C    35°  
         M 2-s EDITH/  
         WULNOTH

(THERE IS A SILENCE.

WULNOTH AND EDITH  
EXCHANGE GLANCES,  
THE MONK 'CATCHES'  
THIS)

Pull back as  
MONK enters  
R for 3-s

I'm expecting some  
building materials,  
for restoring  
the monastery. They're coming  
by sea. I said I would signal  
the ship my exact location ...

WULNOTH: When do you expect  
the ship? Beacon fires take time  
to prepare.

THE MONK: In a day or so,  
maybe three. You will start the  
fires? When I say so? And keep  
them burning?

WULNOTH:

THE MONK: And keep them burning?  
Splendid, splendid. Now I'm  
afraid I must return. Eldred,  
you know, he needs special  
care ...

Let MONK go

As WULNOTH  
turns to EDITH  
Push in on  
MCS WULNOTH

WE CLOSE IN AS  
EDITH MOVES IN TO  
STAND BESIDE WULNOTH.  
THEY WATCH HIM AWAY  
FOR SOME SECONDS, THEN:)

WULNOTH: Tell me again what the  
old man said of the Vikings?

- 45 -

(REC.BREAK next)



On 3: shot 78

EDITH: He said he knew of a  
planned invasion ... of several  
hundred ships ...

WULNOTH: Beacon fire on the  
cliff top.

(WULNOTH AND EDITH  
LOOK AT EACH OTHER)

CUT TO BLACK

---

3 to K  
4 to J

RECORDING BREAK 'D'  
Strike Bed out of cell

A to 3  
B to 5

---

79.    4    J    35°    25. INT. MONASTERY DUNGEON. MORNING    /BOOM A1/

MS VIKING on  
floor.

As feet come in  
elevate to 2-s  
STEVEN/VICKI

(STEVEN AND  
VICKI ENTER  
THE DUNGEON.

SWEN IS STILL  
LYING ON THE  
FLOOR, STIRRIN  
SLIGHTLY)

VICKI: A viking ....

(STEVEN NODS,  
BENDS DOWN,  
TAKES HIS SWORD)

STEVEN: He's lost an  
argument with somebody, come  
on, we can't bother about him  
let's have a look around ...

(3 next)



On 4: shot 79

VICKI: What are we looking  
for anyway?

STEVEN: We'll know when we  
find it ...

Let them  
go out L.

(STEVEN BECKONS  
FOR VICKI TO  
FOLLOW HIM)

|     |   |   |               |                                                             |               |
|-----|---|---|---------------|-------------------------------------------------------------|---------------|
| 80. | 3 | K | 35°           | 27. INT. MONASTERY HALL. MORNING                            | <u>B. ROD</u> |
|     |   |   |               | LS MONK enters<br>door and comes<br>fwd through<br>archway. |               |
|     |   |   |               | Pull back and<br>crab to take in<br>ULF on floor.           |               |
| 81. | 1 | J | 24° (ON DROP) | Depressed C 2-s<br>MONK/ULF                                 |               |

(2 next)



SBP

- 48 -

On J: shot 81

WE JUST GET A  
QUICK LOOK AS WE  
PAN OFF OF HIM,  
AND ONTO AN ARCHWAY  
AS THE MONK COMES  
THROUGH. (THE  
FIGURE IS IN FACT  
DOCTOR WHO)

THE MONK: (LOOKING DOWN) Ah,  
still here, good. Now I've just  
got to take care of you, your  
friend, and the Doctor ...

(THE MONK LEANS  
IN CHUCKLING)

You'll be pleased to know I've  
arranged the fires for your  
colleagues ...

Sword enters  
frame.

Elevate as  
MONK rises into  
M 2-s with  
DOCTOR.

(THE MONK'S FACE  
CHANGES AS A  
SWORD COMES DOWN  
BY HIS EAR.

WE SEE THAT IT IS HELD BY  
DOCTOR WHO)

DOCTOR WHO: I thought You'd  
come back here. Now which  
fires, eh? And what are they  
for?

(THE MONK AND THE  
DOCTOR FACE EACH  
OTHER; THE MONK  
NOT DARING TO MOVE)

MIX to

82. 2 H 35°  
MLS Hall

28. INT. MONASTERY HALLWAY. MORNING.  
/BOOM A3/

- 48 -

(3L next)



SBP

- 49 -

On 2: shot 82

VICKI/STEVEN  
enter L and R.

(WE ARE IN THE HALL  
WITH THE STONE  
SARCOPHOGUS.

MICHAEL AND VICKI  
MOVE IN, LOOKING  
AROUND, AND GOING  
TOWARDS IT)

STEVEN: It'll take hours to  
search this place properly ...

VICKI: Look!

(MICHAEL HAS SEEN  
A CABLE THAT STRINGS  
FROM THE SARCOPHOGUS,  
THEY BOTH MOVE ROUND  
TOWARDS IT)

STEVEN: Isn't that a cable?  
It is ....

Now that's very strange.  
and  
what's it doing coming out of  
this thing?/

83.    3    L    35°  
         MS STEVEN

Crab him &  
VICKI R to  
see doors of  
Sarcophagus

(MICHAEL HAS FOLLOWED  
THE CABLE ROUND AND,  
ANGLING, WE CAN SEE  
THAT IT DISAPPEARS  
INTO A SMALL PAIR OF  
DOUBLE DOORS ON THE  
SO FAR, UNSEEN SIDE  
OF THE SARCOPHOGUS)

VICKI: It's a door!

MICHAEL: Yes, I can see that.  
Hold on, Vicki - let me look ...  
(cont ...)

(VICKI HAS MOVED  
FORWARD TO LOOK  
INSIDE.

MICHAEL NOW PULLS  
HER GENTLY AWAY,  
AND HE GETS DOWN  
TO OPEN THE DOORS)

(REC.BREAK next)

- 49 -



On 3: shot 83

STEVEN: That's strange, I think  
we can get inside ...

(THEY BOTH BEND  
DOWN TO LOOK)

CUT TO BLACK

RECORDING BREAK 'E'

4 to Roller

Set in Tardis Doors

84.    1    K                      29. INT. TARDIS. MORNING  
         Depressed  
         MC 2-s VICKI/  
         STEVEN crawl                      /BOOM A3/  
         through                              /Pulled  
                                                      /Back //  
         Elevate and                      (VICKI AND  
         Pull back as                      STEVEN COME  
         they stand up.                      THROUGH THE  
                                                      TARDIS DOORS)

VICKI: It's a Tardis, Steven ...  
The Monk has got a Tardis!

S/IMP:    SLIDE -                      Next Episode  
                                                 CHECKMATE

FADE SLIDE

MIX to

85.    4                      ROLLER CAPTION

|                                                                |                          |
|----------------------------------------------------------------|--------------------------|
| Dr.Who .....                                                   | William Hartnell         |
| Vicki .....                                                    | Maureen O'Brien          |
| Steven .....                                                   | Peter Purves             |
| Monk .....                                                     | Peter Butterworth        |
| Wulnoth .....                                                  | Michael Miller           |
| Eldred .....                                                   | Peter Russell            |
| Edith .....                                                    | Alethea Charlton         |
| Ulf .....                                                      | Norman Hartley           |
| Sven .....                                                     | David Anderson           |
| Title Music by RON GRAINER and<br>the BBC Radiophonic Workshop |                          |
| Percussion played by<br>CHARLES BOTTERILL                      |                          |
| FADE UP    SLIDE    Producer                                   | Story Editor DONALD TOSH |
| VERITY LAMBERT                                                 | Designer BARRY NEWBERY   |
| SLIDE    Directed by                                           |                          |
| DOUGLAS CAMFIELD                                               |                          |
| FADE S AND V                                                   | (Reset for Trailer take) |